



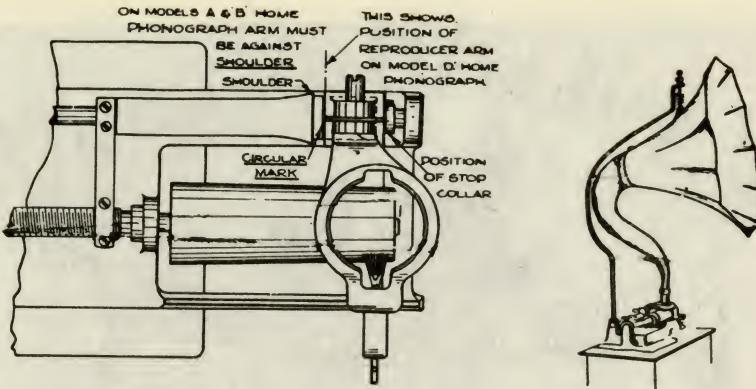
NO.45      October      1968



Miss Marie Lloyd



Mr. John Harrison



## Instructions for Assembling Edison Model "O" Reproducer with Edison Home Phonograph

*The attachment consists of the following parts. One model "O" reproducer; special Home back rod sleeve; one diaphragm arm; one adapter ring; one back rod stop collar; one model "E" complete horn crane, (when attachment is to be used on machine that has cygnet horn); one metal elbow, (when attachment is to be used on machine equipped with straight horn); one straight rubber connection.*

The special back rod sleeve is to be attached to the diaphragm arm (which is the regular Triumph type) in the same manner as the back rod sleeve is attached to the diaphragm arm of the Triumph phonograph. The adjustment of the feed nut spring is made the same as on the Triumph machine, by turning the sleeve until in the proper position and then tighten the clamping screw in the diaphragm arm.

There is a circular mark around the turned portion of the sleeve about  $\frac{1}{4}$ " from the shoulder, for the convenience of placing the diaphragm arm in the proper lateral position.

For a model A and B Home phonograph the sleeve is to be pushed into the diaphragm arm up to the shoulder, and for the model D Home phonograph the sleeve is to be put into the diaphragm arm up to the circular mark. (This provides for the difference of the feed screw between the several types of machines.)

The back rod spacing collar is to be placed on the right hand side of the sleeve, close to the back rod lug and is for the purpose of guarding against moving the diaphragm arm far enough to the right to bring the thread of the feed nut in contact with the surface of the locating collar of the feed screw sleeve.

With every attachment for the Home phonograph equipped with cygnet horn we include a new model "E" cygnet horn crane and rubber connection. This horn is fitted with a new spring suspension and if the cygnet horn on machine has the old solid suspension bolt it will be necessary to remove this bolt from the socket of the horn and insert the half round ball which is attached to the lower end of the spiral spring.

The attachments for machines that have the straight horn include a metal elbow and a straight rubber connection.

Phonographs must set on a level surface to prevent scratching and cutting of records, and always lower the reproducer so that the sapphire comes in contact with the grooves in the record, and not with the smooth surface.

THOMAS A. EDISON, INC.,  
ORANGE, N. J.

# Stars of the Theatre on Records. by Leonard Petts

## No. 1. Sir Herbert Beerbohm Tree

Sir Herbert Draper Beerbohm Tree was born in 1853, the second son of Julius Ewald Beerbohm and Constance Draper. He was half brother of Max Beerbohm. He made his first appearance on the stage in 1877 and in April 1887 he became manager of the 'Comedy' where he produced 'The Red Lamp' which was to remain in his repertoire for many years. Later the same year he took over the management of 'The Haymarket' where he installed the then novel electric light throughout the auditorium. During his nine years at the theatre he presented thirty-five new productions ranging from romance, comedy and drama to plays of modern life. A year before he left he produced what was to become one of his most lasting successes, 'Trilby', in which he played the part of the evil genius Svengali.

He built 'Her Majesty's' in the Haymarket which was completed in 1897. A long series of magnificent Shakespearean revivals were to distinguish his twenty years' association with the theatre. In addition he presented plays by modern dramatists including Oscar Wilde and George Bernard Shaw, and adaptations from Charles Dickens and Tolstoi.

However, it was the sumptuous productions of Shakespeare that were the crowning glory of Tree's regime, indeed, it was the revival of 'Julius Caesar' which founded the fortunes of 'Her Majesty's'. It is said of this production that some 242,000 people paid to see it in London alone.

In 1905 he inaugurated an annual Shakespeare Festival. In one week eight performances were given, two of them matinees. The plays included 'Richard II', 'Merry Wives of Windsor', 'Twelfth Night', 'Much Ado About Nothing' and 'Julius Caesar'. Over 12,000 people attended these eight performances.

It has become fashionable to decry the lavishness of Tree's productions and to belittle his histrionic ability. He has been described as 'nothing but a gifted amateur with flashes of brilliance, incapable of sustained effort, and with mistaken notions as to stage decorations and scenery.' W.S. Gilbert dubbed his Hamlet 'funny without being vulgar', while Shaw said he only wanted one thing to make him excellent as Falstaff in 'Henry IV part I; to get born over again as unlike himself as possible'. Nevertheless, from contemporary accounts Tree must have been unrivalled as a character actor and as for his productions, they most certainly were spectacular, lavish and extremely expensive to mount. The wood in 'A Midsummer Night's Dream' had live rabbits running around in it. 'Winter's Tale' had a real stream and waterfall on the stage, while 'The Tempest' had a complete ship rocking in a sea of waves which splashed over the deck to the discomfort of players and audience alike. 'Joseph and his Brothers' even went so far as to include live animals - camels, oxen, sheep, asses and goats which were daily seen taking the air outside the stage door of 'His Majesty's'. One is hardly surprised therefore to read of Tree saying 'The merely archaic presentation of the play can be of interest only to those who do not pay their shillings to enter the theatre. The theatre is not for those who fulfil their souls in footnotes.' Spectacle was certainly the key word of Tree's productions, 'In all modesty,' he wrote on one occasion, 'it may be claimed that it is

60

better to draw multitudes by presenting Shakespeare in the way the public prefers than to keep the theatre empty by presenting him "adequately" as those councils of imperfection would have me do.' Another time he replied, 'He is a bigger man who does a little too much than he who does much too little.' Again, when criticism of his latest production was voiced by an unemployed actor, he retorted, 'Those who are "resting" should let others rest'.

Rest was almost unknown to him; even on the morning of his unexpected death in a nursing home he had written to one of his friends asking him to call to discuss his next play. Before a production was finished he was already engrossed with his plans for the next. He hated 'long runs' and soon became restive and anxious to begin his new role. He also disliked bores and the two combine in this anecdote quoted by J.B. Booth. During a run of a play of which Tree had already tired he gave a reception which turned out to be a very dull affair. New was brought that one of the cast, finding the general steady depression too much for him, had overdone the champagne and had been quietly escorted to the dressing room to recover. Sir Herbert glanced at the frozen faces of the guests. 'Give him my sincerest compliments,' he commanded in his most regal manner, 'and tell him that I am glad that someone is enjoying this damnable evening'.

Tree was a wizard of makeup. He had the ability to completely submerge his personality into that of the character he was playing. Not only his physical being was altered, but his voice also. Listening to his records, in each case a different personality emerges. Is it possible, one wonders, that the ripe throaty Falstaff can be from the same voice as the calm reflective Hamlet? Can this Svengali be the same man as Anthony or Richard II? By the way, does anyone know who is the Trilby on the record? Could it possibly be Dorothea Baird who so often plays the role with Tree, or is it merely a substitute?

In the early days of gramophone advertising, the record companies made a practice of asking eminent artists on their books to give 'spontaneous' appreciations of their records, or the company's products. It is recorded in one of Tree's notebooks that true to form The Gramophone Company asked him for a recommendation. On receiving the reply that he never gave testimonials to objects of merchandise, the Company begged him to reconsider his decision as his own voice was already reproduced on their records. Giving way to pressure he wrote, 'Sirs, I have tested your machine. It adds a new terror to life and makes death a long felt want'. On being asked to amend this on the grounds that it might mislead the public, he replied, 'The immortalism must stand'. There appears to be no record of the 'unsolicited testimonial' having been used by the Company.

Despite his reluctance to enter into commercial sponsorship of the Gramophone, long before he had consented to place his voice on wax, Tree had shown a considerable interest in it. At his request the G & T Company had specially recorded shouts, sounds and unusual musical instruments for use off stage in many of his epic productions. When his spectacular and successful production of Stephen Phillips' 'Nero' was being prepared, after weeks of rehearsal he sent his supers to the G & T's studios in City Road to record 'sounds off' for the great scene of the burning of Rome. While the records were being made the windows of the recording theatre were open and the cries of "Fire . . . fire" led people next door to think that a great conflagration was raging. They gave the alarm signal, a good turn that cost them a £5 fine for their trouble!

6

When Tree came to City Road to make records himself he arrived before the time for the session, nevertheless he was anxious to proceed at once with the recording. Unfortunately the studio was already occupied by an orchestra and some twenty members of the chorus who had been busy for most of the day recording scenes from Wagner. Since there was danger that the great man might become impatient at any delay and leave without making the precious recordings there was nothing for it but to hustle orchestra and singers out of the small room which after a heavy recording session was none too fresh and very far from tidy. Hurriedly windows were flung open and a desperate attempt was made to sweep up the floor and render the studio fit to receive the august personage. Writing of the occasion 'S.W.D.' recalls, 'Into this still half cleaned room walked Beerbohm Tree, immaculately dressed, a gardinia in his button hole, and wearing thin patent-leather shoes with suede tops. As he pulled off his lavender gloves he glanced at the long recording horn which projected itself from the inner room through the wall into the recording theatre. Tree had never made a record previously. Stepping warily across the floor he approached the horn which looked to him like a drain pipe. "Must my beautiful voice go into that?", he asked sorrowfully.'

Certainly the gramophone of 1906 was still a very primitive instrument, however, it has captured for all time the wonderful versatility and some of the magic of a man who was once the greatest actor manager of his day.

Violet Vanburgh once said of him, 'He welcomed downright failure rather than successful commonplace. His method was his own, right or wrong, he was individual and original. . . . he never spared himself in his art. Like Irving he loved his profession, and he loved the people of the stage'.

#### THE RECORDS.

All of the records are 10" single-sided Black G & T's which were recorded in London in 1906. In 1920 they were coupled together on double-sided H.M.V. 10" Black label discs, E 161/2/3. The Richard II item was coupled with a speech recorded in 1917 by the then Greek Premier M. Venizelos. An outstanding example of the extraordinary and most unsuitable companions chosen when many single-sided discs appeared in the double-sided form.

In 1924 they were transferred to Part 1 of the newly-created 'No.2 Catalogue of Records of Unique and Historical Interest'. They were deleted from the catalogue in June 1942.  
GC 1312 Hamlet's Soliloquy on death (Hamlet, Act III, Scene 1 - Shakespeare.)

Matrix No. 3554 E. speed 75 r.p.m.

GC 1313 Svengali mesmerises Trilby (Trilby - Du Maurier)

Matrix No. 3751 E. sp ed 75 r.p.m.

GC 1314 Anthony's lament over the body of Julius Caesar (Julius Caesar Act III, Scene 1 - Shakespeare) Matrix No. 3557 E. speed 74 r.p.m.

GC 1315 Soliloquy on the death of Kings (Richard II, Act III, Scene 1 - Shakespeare) Matrix No. 3556 E. speed 77 r.p.m.

GC 1316 Falstaff's speech on honour (Henry IV Part I, Act V - Shakespeare)

Matrix No. 3555 E. speed 74 r.p.m.

The above five records are all included on Collector Record JEC 505 (7" E.P.).

The four Shakespeare speeches are included on Delta DEL 12020.

The 'Trilby' extract is on Audio Rarities 2465.

In this short article it is possible only to touch on the surface of the subject. Readers wishing to follow the career of Sir Herbert Beerbohm Tree in more detail are referred to his biography by Hesketh Pearson, published by Methuen, which is the most complete book on the man and his art.

Acknowledgement: Part of this article consists of material I originally wrote (under the name of Edwin Shaw) for the sleeve note of Collector JEC 505.

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### Thumb Nail Sketches, No.37 by Tyn Phoil

Trust in The Lord (Handel-Buck) Edison Blue Amberol 2049  
Sung by Nevada van der Veer (contralto)

George Friedrich Handel was born at Halle, Saxony, in 1685, and died in London in 1759. His father, a surgeon-barber, wished his son to become a lawyer and refused him all musical instruction. In spite of this, the boy learned to play on a clavichord, concealed in the garret.

At eight years of age, he played before the Duke of Weissenfels so well, that the Duke overcame the father's objections, and the boy set out to be a serious musician.

So well did he succeed by his ambition, energy, and perseverance, that in spite of a constant fight against poverty, he became one of the greatest musicians of the age.

The words of "Trust in The Lord" were written by Dudley Buck and adapted by him to Handel's celebrated "Largo". "Largo" was written originally as an air in one of Handel's Italian operas "Serse", or, "Xerxes", which was produced in 1738. This particular opera was one of those written to stave off poverty and was completed with immoderate energy. This, too, like most of Handel's operas, is seldom performed today, although, strange to say, the majority yield at least one gem which has come down the years. This is one of them.

Nevada van der Veer was a popular concert contralto, and for many years sang with the Croxton Quartette, which included her husband, Reed Miller.

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(Editor's note. When typing the number thirty-seven above I paused to reflect that Tyn Phoil has been our most loyal contributor to THE HILLANDALE NEWS over the years and we are very grateful to him. Although he gradually becomes a little older like us all, we hope he will continue to contribute articles for a long time yet, and come along to the Society meetings when he is able.)

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### Midland Mandrel No.4. by Phil Bennett

The fourth meeting of the Midland Area Group of the Society took place at the Giffards Arms, Victoria Street, Wolverhampton, on 27th July.

Probably due to its coinciding with the main holiday weeks of the industrial midlands the meeting was not so well attended. The main speaker was Mr. Ronald Dunkley, the record sales manager of Messrs. Cliff & Halifax of Snowhill, Wolverhampton. Mr. Dunkley spoke at some length on some aspects of the modern recording industry making considerable emphasis on the advent of stereophonic compatibility of current issues in the field of

classical music recording. Mr. Dunkley also spoke on the tendency in the U.S.A. to concentrate on the manufacture of pre-recorded multitrack tapes in cassette form. He wondered that if these tapes sell in huge quantities the manufacture of discs would cease altogether.

Mr. Dunkley also made reference to the American practice of subscription issues for the specialist buyers by the major companies in the way that the British record manufacturers arranged society issues of major works several years ago.

NOTE . . . Through the good offices of Mr. Dunkley it is now arranged that Members of our Society may purchase records at discount prices at any branch of Messrs Cliff and Halifax shops on production of a current membership certificate receipt. Their branches are at Wolverhampton, Stourbridge, Kingswinford, Tipton, Albrighton and Darlaston. When calling at the main Wolverhampton shop please ask for Mr. Dunkley. This offer is not confined to Midlanders.

### Midland Mandrel No.5. by Phil Bennett

The September meeting of the midland group of the Society took place on 21st. of the month at the usual venue.

As there was no other speaker arranged for the meeting I was constrained to undertake the task myself. It was a somewhat impromptu talk and recital on the subject of "Jazz and Pre-jazz". This took the form of a dissertation on the emergence of popular syncopated music (ragtime) in the nineties and the course of this type of popular music to the emergence of jass as a new musical form in 1917. I attempted to deal with the music as it was played and understood (or misunderstood) in Britain in years immediately prior to the "Twenties". I illustrated the talk with a recital of gramophone records which included such items as "Whistling Rufus" played as a banjo solo by John Pidoux, an item of special interest to Midlanders as Mr. Pidoux lived at Mere Green, Sutton Coldfield for many years, before his death a few years ago.

Among the jazz records that I used were such items as Victor 18255, Dixieland Jass Band One-Step, composed and played by the Original Dixieland Jss Band, being the first jazz record ever issued and two records by Wilbur Sweatman's Original Jazz Band, the first negro jazz group on record. I also attempted to cover the growth of, what was in 1918, the new music in this country. I pointed out that it was not until the Twenties that British musicians could understand the rudiments of jazz. To illustrate and emphasise this point I played selections by Murray Pilcer's Jazz Band (perhaps an abominable cacophony, but it is important as the first record issued in Britain as by a jazz band) and a record by the Mayfair Dance Orchestra of an O.D.J.B. tune (Fidgety Feet). My final offering was Wang Wang Blues played by Jack Hylton's Jazz Band, probably the first real jazz recording by an English band.

We hope that attendance will increase again during the winter.

On Saturday 23rd., at our usual venue, Mr. D.C. Norton will demonstrate some of the more interesting "machines" from his collection.

EDITOR'S NOTE: Knowing Mr. Bennett's interest in his subject, I'm sure that he was able to interest other Members too. Ours is a very broad-minded & tolerant Society, so nobody need be diffident about giving a talk on his favourite theme to a meeting, or, sending an article for THE HILLANDALE NEWS. As all can guess, these pages quickly consume everything that comes in.

One of the most important and most popular singers of the late 1890's and early 1900's was S.H.Dudley.

Dudley, whose real name was Samuel Holland Rous, was born in the early 1860's and during the early part of his career he sang with various opera companies, touring Europe, South America, and the United States. After several years of travelling he wanted to settle so he thought he would try the record-making business, which at that time was just getting started commercially.

When the original Edison Male Quartet was formed in 1896 Dudley was chosen as the baritone. The other members were Jere Mahoney, John Bieling, and William F. Hooley. A little later Dudley began making discs for the Berliner and Zonophone companies as well as cylinders for various small companies.

The year 1901 marked a turning point in phonograph history, when the Berliner company became the Victor Talking Machine Company and ten-inch records were introduced as the standard size. The first record, No. 3001, in this new series was a Dudley solo, "When Reuben Comes to Town", and No. 3004 was his version of "Put me off at Buffalo", a great favourite of that period. Dudley, who occasionally used the name Frank Kernell, kept busy making all types of records -- ballads, comic songs, whistling solos, parodies and sketches, many of which he wrote himself. He was a member of the original American Quartet, which made a series of Victor records in 1901 and 1902. The second tenor was a British man named W.T. Leahy. He was certainly one of the most popular singers on discs at the turn of the century.

Because of the many changes that had to be made when the Berliner Company changed over to Victor and ten-inch records had to be produced on a large scale, the Victor Company was suffering from financial difficulties. Dudley was persuaded to accept part of his fees in stocks in the Victor Company. At that time he no doubt had misgivings about such an arrangement but the value of the stocks later increased so much that he was assured of a substantial income from them for the rest of his life.

About 1902 Dudley and Harry Macdonough, who had taken Jere Mahoney's place in the Edison Quartet two years previously, began making duet records, many of which achieved great popularity. Among them were "Mid the Green Fields of Virginia," "Bye and Bye You will Forget Me", "I'm trying so hard to forget You", "Larboard Watch", and "While the leaves came drifting down". This last song was originally recorded by Dudley as a solo in 1902. It is an old song, so he may have sung it even earlier on a Berliner disc. He later remade it as a duet with Macdonough, the original catalogue number being retained, and this version was a big seller until 1925. In March 1908 Victor issued a Dudley and Macdonough duet which must have been one of the biggest sellers in record history, "Red Wing". It was a huge success, partly because Billy Murray's version of "Rainbow" was put on the reverse side, and it was kept in catalogue until 1925, when electrical recording was introduced. At this time many of the old favourites were deleted to make room for records made by the new process and some of them were re-made electrically. Because of its continuing popularity "Rainbow" and "Red Wing" were re-recorded by the Shannon Quartet and their version was kept in the catalogue until the mid-1940's.

About 1910 Dudley stopped making records, since he was becoming involved in an executive capacity at Victor. In 1912 he was responsible for changing the entire format of the Victor catalogue. Prior to that time they had simply listed the records under various categories, such as standard songs, operatic selections, band records, vocal duets, descriptive sketches, etc. Dudley's catalogue was completely alphabetical, which made it much easier to find any particular record or the record of any particular artist. The same year Dudley wrote the first edition of "The Victor Book of the Opera", the best and most complete book of its type, containing stories of various operas, scenes from productions of the operas, and photos of the artists. The book was revised and published in a new edition every year, and Dudley was in charge of it.

Dudley retired during the early 1920's and, for several years, he and his wife travelled in Europe. Shortly before the outbreak of World War II they settled in California.

At a meeting of early recording artists and collectors in New York on 10th September 1947, John Bieling told me that he would give a lot to see his old friend Dudley, but they were unable to meet again. Several months later, early in 1948, Dudley passed away. By a strange coincidence, his wife went into a coma at the same instant and passed away several hours later, unaware that her husband had died.

Dudley's recording career was comparatively short, but his records were great favourites in their day, and many of them remained popular long after he had stopped singing. He made some important innovations in the phonograph business and his influence on the music world is still felt today.

#### C O R R E C T I O N

In my article on Ada Jones in the Hillandale News of February, 1968, I gave her married name as Doherty. This is quite wrong. It was FLAHERTY. I apologise for the error. I wrote the article while working at the U.S. Embassy in Bonn, but on returning home to U.S.A. I was looking through my notes and realised my mistake.

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### Enrico Caruso's Tomb by George Frow

While in Naples recently, I was determined to seek out the last resting-place of Enrico Caruso, and I feel it might be of help to any other interested Members who may be in that vicinity in the future to tell them how to get there, and what they will see.

Caruso is buried in the Cimitero della Pieta at Doganella, a Neopolitan suburb, which is reached by a No. 14 bus, starting in the Piazza Garibaldi, outside the Central Station.

The bus stops near the gates, and the cemetery is built on a hillside, the road running through it zig-zagging downwards, lined either side with opulent family vaults. Caruso's vault is either at the fifth or seventh zig-zag, I forget which, and although similar to all the other vaults, the name Enrico Caruso is placed prominently over the door. It is really a small chapel with an ornamented altar, and the white marble sarcophagus stands across the entrance just behind the gates. It bears his name and dates N. 1873 - M. 1921.

On the sarcophagus lay a very dead and dusty bunch of flowers, with heavy faded ribbons, bearing a tribute in German, and the year 1966. At the front on the floor were several vases

of chrysanthemums that probably too had stood there for a couple of years, while many admirers had used the porch as a visitors' book and signed their names on the stonework.

It seemed a pity that the tomb of one who had brought so much credit to his Nation, and so much joy to his listeners, was not cared for a little better.

## Further notes on the Auxetophone by H.P.Bailey

With regard to the history of the Auxetophone, a recently published history of Short Aircraft by C.H.Barnes (Putnam 1967) has a photograph of Horace Short in 1900 holding an auxetophone-megaphone. It seems that he had returned to England from a silver mine in Mexico in 1896 wishing to patent his invention. Subsequently he accepted an offer by Colonel Gouraud to equip an acoustics laboratory in Hove, Sussex. In 1900 he installed an auxetophone at the top of the Eiffel Tower from which he serenaded Paris with recordings of their opera stars! The auxetophone patents were sold to C.A.Parsons in 1903 who further developed it.

In Newcastle Museum of Science is a Parson auxetophone. It is similar to the illustration in Mr.V.K.Chew's book, but without tone arm or 'sound box' attached. This has an agent's plate "R.F.Allan, Stafford". Subsequently, I was shown a selection of auxetophone "amplifiers" and a tone arm, which are not normally exhibited. Two of these are for gramophone am application (I imagine), the other a much larger affair is for amplification of a musical instrument. I was shown a photograph of yet another device fitted to a harp.

## A Pledge

by John Williams

### A SPEEDY AND EFFECTIVE CLEANER FOR 78 r.p.m. DISC RECORDS.

A tip I would like to pass on to fellow collectors of treasured "78's", but the product may only be available in Great Britain. . . . I recently experimented with "JOHNSON'S PLEDGE SPRAY POLISH" and find it unequalled. It seems to have an unique formula, making it an ideal cleaner and tone reviver.

Firstly cover a table or similar flat surface with a piece of old material. Place the record upon it. Then spray just enough polish to cover the surface of the record. Polish for a few seconds until the disc is dry and gleaming. I find cotton needle cord ideal material for the polishing process and easily obtainable from most drapers' shops. I prefer a light colour as it is possible to see it becoming dirty during cleaning. Only a small piece of the cord is needed for the job.

Much of the dirt and damp spots will vanish almost magically with the polishing, but of course, there are bound to be small obstinate particles of dirt lodged deep in the walls of the grooves. Therefore it is necessary to play the record the same day and it will be noticed afterwards that there is a small blackish deposit on the needle point, even minute pieces of steel-dust which were embedded in the grooves are apparent.

This demonstrates that both the polish and the needle are doing their work properly. The following day a few very faint spots and streaks may be apparent on the surface of the record, but these marks always entirely disappear after a month or so, leaving the

surface immaculately clean and unblemished.

Many of my records were too worn to play with non-metallic (fibre) needles, but since the PLEDGE treatment they respond wonderfully to fibres with rarely a needle 'breakdown'. I have found this treatment a wonderful boon no matter what type of needle I use.

**EDITOR'S PREFACE.** Before his death earlier this year, Mr. Fuji Fujita, of Tokyo, had prepared a listing of Pathé recordings, as he describes below. We feel that it is still interesting to publish posthumously and include part one here. It is sad to note that Mr. Fujita was ill at the time and as a postscript to his work he wrote, "Since last June I have been suffering from a stomach ulcer which is getting worse. It required a lot of my strength bodily to compile this list and may be the last I shall be able to complete for you." This was prophetic, for he died not long after due to cancer. The article is a testimony to his keenness and interest to the last.

## Unlisted Pathé Recordings, 1905 - 1908.

by Fuji Fujita

I have recently obtained a German Pathé catalogue, published in 1908, which includes many important recordings, both vocal and instrumental, not listed in "VERTICAL-CUT CYLINDERS AND DISCS", compiled by Messrs. Victor Girard and Harold M. Barnes and published by The British Institute of Recorded Sound, London, in 1964. Although in the catalogue, I omit duets by unknown artists, recordings by Rost'sches Quartet of Köln, Koschat Quintet of Vienna, Royal Opera House Chorus and Chorus of the Theatre an der Wien of Vienna, so called songs by popular artists and instrumental soli on mandolin, piccolo, cornet, violin, piano, etc., where the name of the artist is omitted. These records are all double-sided of 28 cm diameter, centre start, and etched titles.

NOTE: The numbers represent 'master numbers' and I list the records to indicate how they were coupled, rather than numerically. Naturally, the catalogue showed titles in German, mostly, which I retain.

### VOCALS

ALBERTI, Werner, tenor.

- 38099 Ich Grolle nicht (Schumann)
- 38104 Die Ehre Gottes (Beethoven)
- 38105 Trovatore: Ständchen (Verdi)
- 38106 Evangelimann: Selig sind, die Verfolgung leiden (Meyerbeer)
- 38107 Bajazzo: Ich wünscht', dass im Fieber ich irrig gesehn (Leoncavallo)
- 38109 Daheim, lied (Hugo Kann)
- 38108 Judin: Gott, ich flehe zu Dir (Halévy)

BAUER, Rosa, soprano(?)

- 19436 Holzhackerbuabn - Marsch (Wagner)

BAUER, Willi, tenor

- 38170 Gottergatte: Cupidolied (Lehar)
- 38171 Bettelstudent: Loblied der Polin (Millocke)

BAUER, Willi, tenor

- 38172 Girofle, Girofla: Enteelied des Marasquin  
 38173 Viceadmiral: Briefcouplet (Millocker)

BERGER, Rudolf, baritone

- 13201 Nachtlager von Granada: Ein Schutz bin ich (Kreutzer)  
 13290 Don Juan: Ständchen (Mozart)  
 13288 Tannhäuser: Als Du in kühnem Sange (Wagner)  
 13289 Trompeter von Sackingen: Behut' Dich Gott (Nessler)

BLAND, Elsa, soprano

- 19068 Hugenotten: Aus dem Duett Valentine-Marcel (Meyerbeer)

BOHM, Carlo, tenor

- 38140 Generalkonsul: Petermarsch (Reinhardt)  
 38141 Feldprediger: Traumwalzer  
 38142 Puppe: Entreeelied des Lancelot  
 38143 Puppe: Lass die Weiber Weiber sein  
 38144 Viceadmiral: Walzer (Millocker)  
 38145 Geh' mach dei! Fensterl auf (Jurek)  
 38146 Rastelbinder - Ich bin ein Wienerkind (Lehar)  
 38148 Gasparone: Er soll dein Herr sein (Strauss)  
 38147 Pufferl: Kirshenlied (Eysler)  
 38151 Lustiger Krieg: Nur für Natur (Strauss)  
 38149 Sonntagskind; Photogrphenlied  
 38150 Verwunschenes Schloss: Dalketer Bua

CARNERI, Amalie, soprano & Herr Müller duet

- 19026 Obersteiger (Zeller)  
 19027 Fledermaus : Uhrenduett (Strauss)

CARNERI, Amalie and Herr Sulzer, tenor, duet

- 19026 Rastelbinder: Wenn zwei sich lieben (Lehar)  
 19027 Fledermaus: Uhrenduett (Strauss)

CARNERI, Amalie, and BOHM, Carlo, tenor, duet

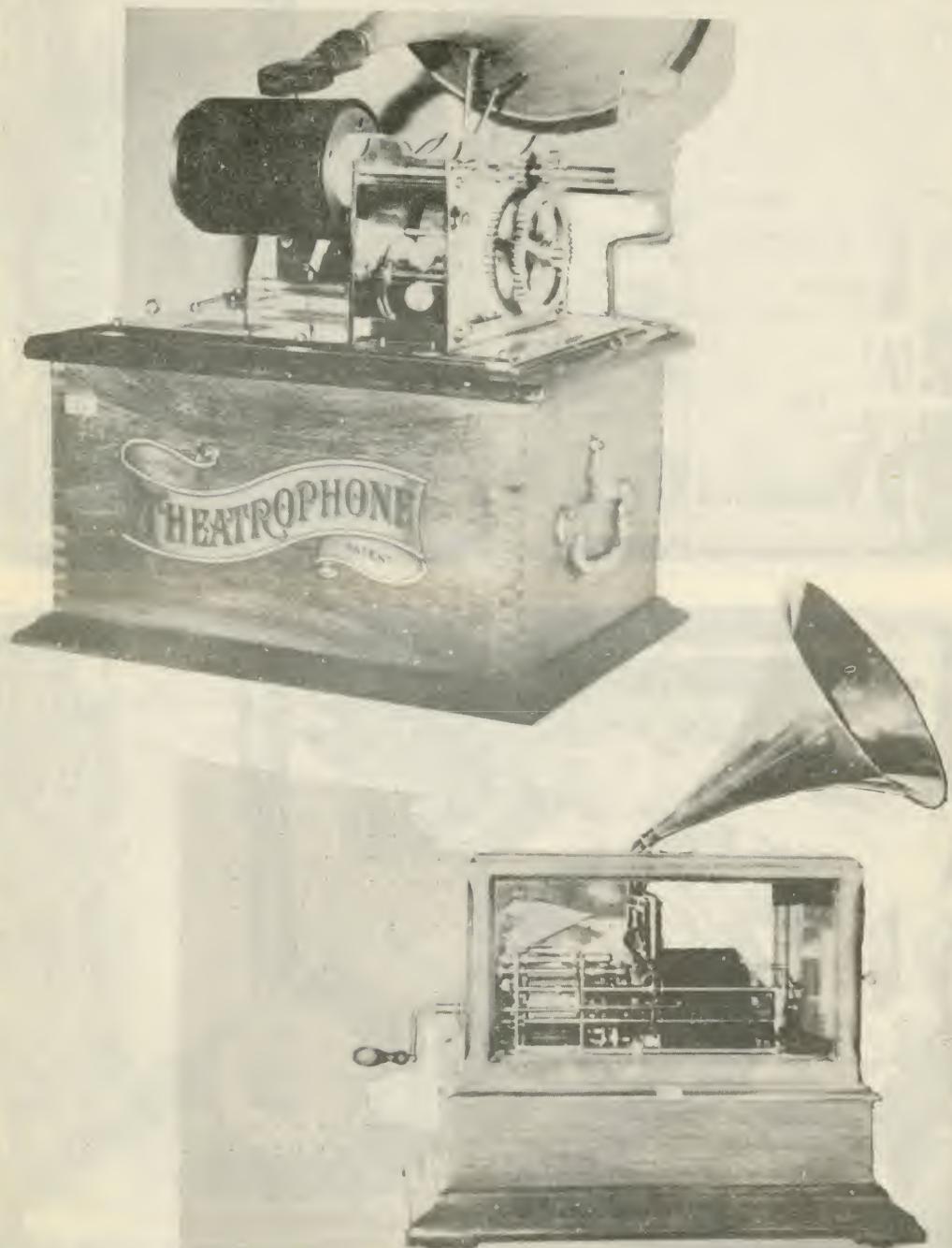
- 38153 Rastelbinder: Walzerduett (Lehar)  
 38154 Pufferl: Fesche Geister (Eysler)

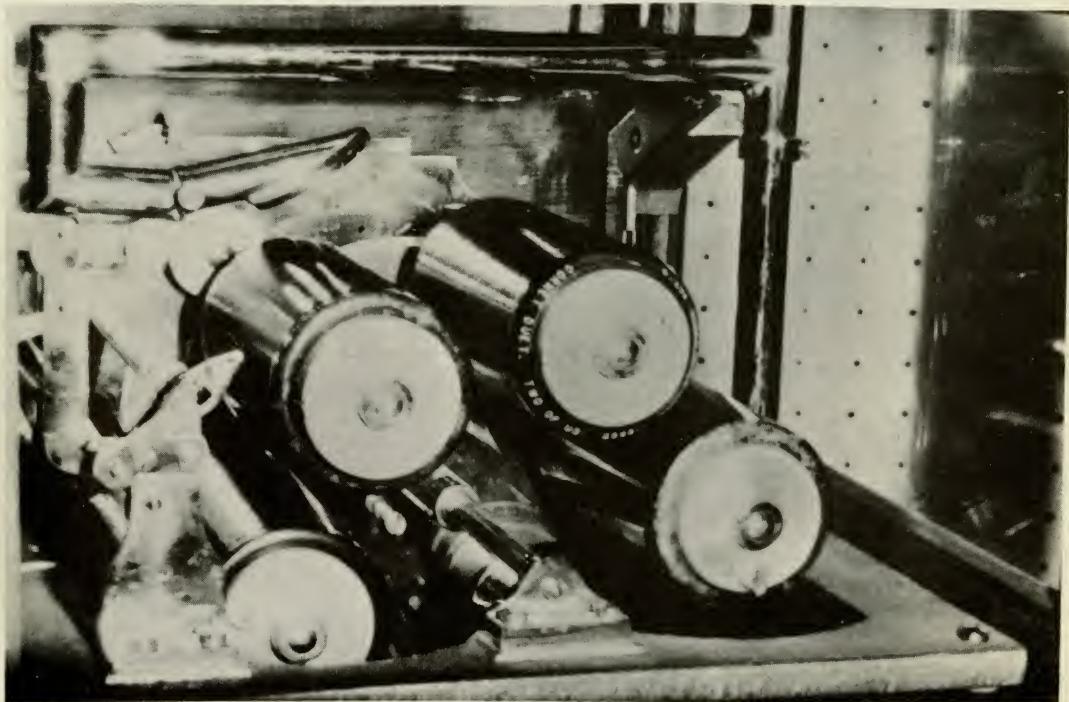
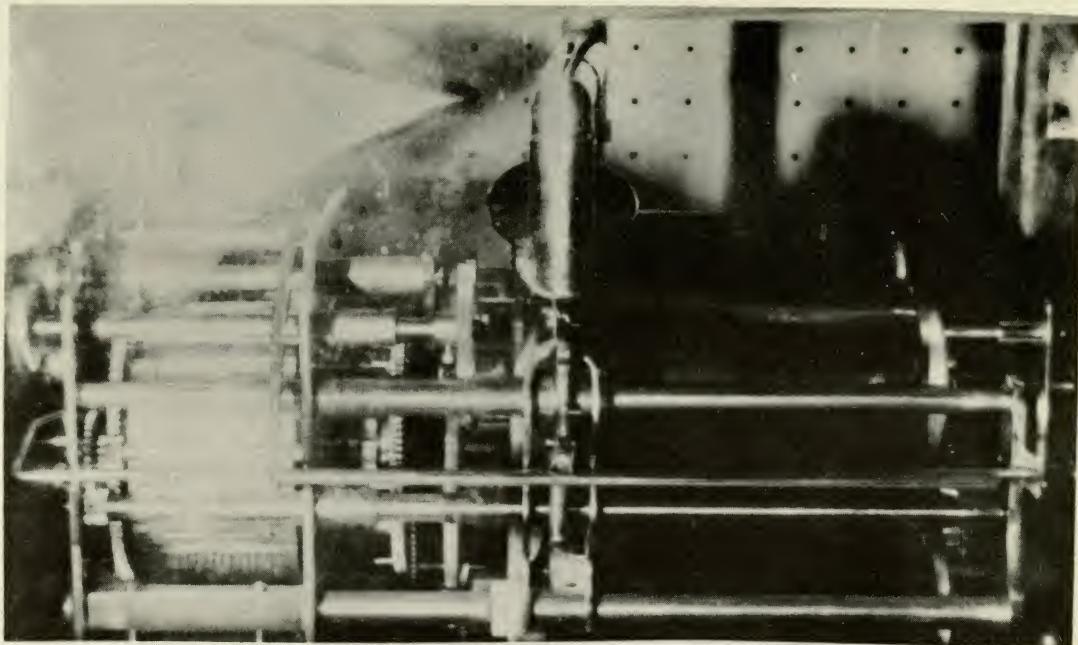
CARNERI, Amalie, ROHR, Max, tenor & BOHM, Carlo,

- 19034 Geisha: Kussduett (Jones) = duet by Rohr & Carneri  
 38152 Wiener Blut: Walzer (Strauss) = duet by Rohr & Bohm

FELIX, Benedict, baritone

- 19105 Der Musikant: Lied (Hugo Wolf)  
 19103 Alle Neune aus "Evangelimann" (Meyerbeer)  
 19106 Zauberlied (Hellmund)  
 19107 Ballgeflüster: Romanze (Hellmund)  
 19108 Barbier von Sevilla: Arie des Bartolo (Rossini)  
 19110 Die Meistersinger von Nürnberg: Beckmesser Szene (Wagner)







## Making Records at Home One of the Many Pleasures of the Edison Phonograph

### IMPROVED HOME RECORDING OUTFIT

The possibility of home recording and reproducing has always been a distinctive feature of the Edison Phonograph.

Many owners of phonographs have derived much pleasure, and have had considerable success in securing faithful records of their friends or members of the family, in talking, singing, or instrumental selections.

In some cases time has made these records of priceless value, being the perfect reproduction in the living present of voices from the past now still for ever.

The range of the Edison Home Recording Phonograph is practically unlimited. Any sound that is audible to the human ear can be caught and recorded by the Edison Phonograph, and preserved for all time.

Up to the present, however, this characteristic feature of home recording has been somewhat similar to that of home photography prior to the introduction of the kodak and the modern hand camera, in that a certain

amount of mechanical knowledge and special training was necessary in order to secure the best results. It was also found necessary to use a rather soft composition for the recording blanks, this material not being nearly so hard as the regular music records sold with the machine, and would render home-made records short-lived unless they were carefully preserved and used only occasionally.

The Edison improved home recording outfit has overcome the difficulties referred to, and every owner of an Edison Phonograph, whether it be the small inexpensive "Gem" machine, or the larger and more elaborate types, can by the means of this improved

outfit make records at home in endless variety, and so greatly increase the usefulness and enjoyment to be derived from an Edison Phonograph.

There is another feature in connection with the Edison improved home recorder which appeals especially to teachers of music and professional musicians in general; that is, the ability to record vocal or piano records made by students at various periods during their course of instruction, which will show, as no other method possibly can, the actual progress made during the course of study.

To composers of instrumental and vocal music the Edison Phonograph will prove of the utmost value, as it will faithfully catch and record while improvising and composing, and in this manner enable the composer to complete or improve a suggestion or theme, which is now so often lost as soon as it is played.

### HOW TO MAKE RECORDS AT HOME

The making of records on the Edison Phonograph is really a very simple matter, but, like the art of photography, it requires careful attention to all details to get the best results. Those who start for the first time in an attempt to make records must expect to get some failures, but by following instructions given herein there is no reason why very satisfactory results should not be obtained.

#### APPARATUS REQUIRED FOR HOME RECORDING

Any one possessing an Edison Phonograph may make records at home. The only apparatus required is: First, a recorder; second, a supply of blanks; third, a home shaving machine to shave off the records.

Many phonograph owners already have recorders, but all such recorders put out prior to June, 1912, were made for use on two-minute types of phonographs. They may still be used on such machines and with either the old style soft wax blank or the new style harder blank. The soft blanks, however, cannot be used with the new style four-minute recorder. Both kinds of blanks may be shaved on the home shaving machine and used over and over again. Most types of Edison Phonographs require no special horn or horn connection for home recording. The Amberola and the Opera types, however, require a special horn and recorder arm

#### THE RECORDER

Figure 1 shows a picture of the latest Edison Recorder, which is capable of producing very excellent results. The recorder is substituted for the reproducer in the phonograph when a record is to be made, and when the record is to be reproduced, the reproducer is again replaced. Care should be taken not to allow the recorder to run over a blank after a record has



Fig. 1. The Recorder.

been made, as this would obliterate the sound indentations just made. The Edison record blanks are made from a special composition and are unexcelled for the making of home records. One blank can be shaved from 50 to 75 times before it need be discarded. The surface of the blank should not be touched by the fingers, and it is important to keep the surface free from all scratches or dust if you wish to obtain a smooth record.

The proper way to handle the records is to insert two fingers inside the record instead of grasping it on the recording surface.

#### SHAVING MACHINE

Figure 2 shows a cut of the Edison Home Shaving Machine, by means of which the blank can be given a new surface after a record has been made, if it is

desired to use the blank over again. In operating the shaving machine, the blank is pressed firmly on the mandrel, and while turning the mandrel by means of the handle, the shaving knife is brought up slowly in



Fig. 2. Machine for Shaving Blanks

contact with the cylinder and kept firmly applied. It is important that the mandrel be kept revolving while the knife is about to come in contact with the cylinder and until it is brought back entirely clear from the cylinder after sufficient depth of wax has been shaved off. The mandrel should not be revolved too rapidly, the speed of about 60 to 75 revolutions per minute being sufficient.

#### METHOD OF MAKING RECORDS

Before attempting to make a record it is important to see that the phonograph is carefully oiled and that it is running steadily at 160 revolutions per minute. This speed may be determined by making a mark on

the end of the mandrel and counting 40 revolutions in 15 seconds.

First, lift up the reproducer arm so that the reproducer will be out of contact with the cylinder surface. Then substitute the recorder for the reproducer, as described overleaf. The blank record can then be put on, but do not lower the arm until ready to make a record. The machine should be started and get up speed before the arm is lowered, and if you desire to stop recording at any time, raise the arm instead of stopping the machine.

It is well to begin by making a talking record. After having set up the machine as described above, when the phonograph has got up speed, lower the arm and speak directly into the horn, using a fairly loud tone of voice and being particular to enunciate your words clearly. A little practice along this line will give you confidence in operating the machine, and you can then proceed to make musical records, for which the following instructions will assist you.

#### MAKING VOCAL RECORDS

To make good vocal records requires some little practice. Usually it is advisable to have the singer sing directly into the horn and to stand not more than 6 inches from the mouth of the horn (Figure 3). The exact position, however, depends upon the singer, and sometimes several tests have to be made. It will be found that you cannot always gauge the effect the voice will have on the recorder by listening to the singer, as sometimes a voice that does not sound exceptionally loud may have the tendency to make the record point jump out of the wax and produce a "blast" in the record. The object is to have the record as loud as possible without having any "blasts" in it, and sometimes it may be necessary for the singers, while they

stand close up to the horn during most of the song, to draw away when they come to an exceptionally loud or high note. If it is desired to have a piano accompaniment with the singer, the piano should be arranged

as shown in cut, and the phonograph should be moved so as to be at least five feet away from the sounding board of the piano, or perhaps a greater distance, according to the comparative volume of the singer's voice and the piano.

#### MAKING DUET RECORDS

Duet records are made in the same manner as solos, except that the singers stand a little further away from the horn so as to permit the blend of the voices to enter the horn properly (see Figure 4). In making duet records it is necessary to select singers whose voices harmonize well together, as any defects in the blend of the voices is peculiarly noticeable in a phonograph record. The relative position of the singers should



Fig. 3. Making a Vocal Solo Record

depend on the comparative recording power of their voices.



Fig. 4. Making a Duet Record

#### QUARTETTE RECORDS

Quartette records are made by placing the tenors in the centre before the horn, with the basses on either side. They should stand as closely together as possible. It is customary to place the bass and baritone close to the horn, facing each other and singing across the horn, the tenor standing between the basses and singing straight into the horn.

If one singer has a solo, he should step forward in front of the horn, and when the quartette joins in, he should fall back in his old position. It is very hard to tell beforehand the exact arrangement of a quartette, as the volume of power of the different voices varies to such an extent, but a little practice with any quartette will allow you to determine which

voice comes out too strong, and which too weak, and you can arrange accordingly.

#### MAKING A PIANO RECORD

The piano is an instrument of which it is very difficult to get a good record, but the best plan is to arrange the phonograph in relation to the piano as shown in Figure 5. The piano is moved out so as to



Fig. 5. Making a Piano Record

make an angle with the wall, and the horn is placed at the large opening of the angle, pointed towards the treble section of the sounding board. It is best to have the phonograph pointing low down on the sounding board, so that if you place the phonograph on the floor, you will get the best position. In making a piano record it is best not to use either pedal.

#### INSTRUMENTAL SOLO RECORDS

In making cornet or trombone records, the instruments should be from 5 to 8 feet from the horn, and the artiste should use caution in playing high notes by

turning his instrument to one side, pointing away from the horn. In making clarinet records, the end of the clarinet should be very close to the opening of the horn and should point directly into it. To make piccolo or flute solos, the artiste should be very close to the horn, facing a little to one side so as to have the mouth near the horn and the end of the instrument further away. Should piano accompaniment be used with any of these instruments, it should be sufficiently far away so as not to be too prominent in the record.

#### VIOLIN, STRING, BANJO, AND MANDOLIN RECORDS

With violin, string, banjo, and mandolin records it is necessary, to obtain the best results, to have the instruments as close to the horn as possible without interfering with the movement of the artistes in bowing, etc. In the case of a violin or violoncello, the horn



Fig. 6. Making a Violin Record

should be pointed directly to the S holes of the instrument. (See Figure 6).

#### POINTS TO OBSERVE.

A good deal of success in making home records is in the proper handling of the songs and instruments by the artistes who are making the records. It will be found that songs in which there are no long-drawn-out notes are easier to record. It is also very desirable for a singer to eliminate as much as possible any tremolo or vibrato in the notes. While it is desirable to get as loud a record as possible, yet if the singer stands too close to the horn, it is possible that some of the

stronger or higher notes will make the diaphragm recorder rattle and make a disagreeable "blast" in the record, so that it is advisable when a particularly high note is rendered that the singer draw back from the horn slightly while taking this note.

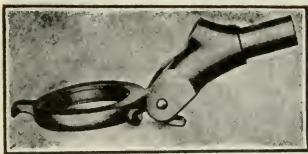


Fig. 7. Special Recorder Arm

After the record is made, before attempting to reproduce it, the chips should be carefully brushed from the cylinder with a camel's hair brush, which is supplied with the outfit. Do not press too hard on the brush; the ends of the hair should do the brushing, as they are the softest and will not scratch the record.

*Thomas A Edison Ltd.*

WILLESDEN JUNCTION, LONDON, N.W.



Fig. 8. Special Recorder Arm and Horn for Amberol Opera Types Phonograph



## Instructions for Adjusting Cygnet Horn on Horn-Crane with the New Spring-Suspension.

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The Edison Cygnet Horn is suspended from the horn-crane by means of a spiral spring attached to an adjusting bolt on top, and at its lower end to a half round ball, which is part of the bell of the horn.

A rubber tube connects the horn to the reproducer. The rubber tubing is to be slipped over the small stem of the horn, and when the horn is adjusted to hang in the proper vertical position, the lower end of the rubber connection will meet the top of the reproducer, and can be readily slipped over. When the lower end of the spring is connected to the half round ball, and the upper end is affixed to the suspension-bolt, the complete horn can be attached to the crane without the necessity of taking the thumb-nut off the bolt. The bolt has a flat space right above the hole that holds the spring, and this flat space slides into a slot at the extreme end of the crane.

The important point to be observed in adjusting the vertical position of the horn, is that a slight portion of the weight of the horn rests on the reproducer when the latter is in playing position. This slight pressure on the reproducer and arm will guard against the feed-nut slipping or skipping in the threads of the feed-screw. When the lift lever raises the reproducer-arm, the bulk of the weight of the arm is supported by the spring.

By means of the adjusting bolt and nut on top, the horn can be set in proper vertical position. The Cygnet Horn can be turned to point in different directions, by holding the rubber tubing stationary and turning the horn so that its stem will turn in the tubing.

**Thomas A. Edison, Inc.**  
**Orange, N. J., U. S. A.**

FELIX, Benedict, baritone

- 19109 " Hansel und Gretel: Besenbinder lied (Humperdinck)  
19111 Das Fensterl: Romanze(Hellmund)  
19112 Ungarisches Nationallied  
19100 Lacrimae Christi, Lied (Bohm)

FLASCHNER, Ludwig, bass

- 19190 Zauberflöte: O Isis and Osiris (Mozart)  
19194 Zauberflöte: In diesen heiligen Hallen (Mozart)  
19193 Hernani: Cavatine  
19196 Waffenschmied: Auch ich war in "Jungling(Lortzing)

HEROLD, ludwig, tenor

- 38242 Die lustige Wittwe: Da geh' ich ins Maxim (Lehar)  
38346 Vergeltsgott: Lied (E.Eysler)  
38343 Die lustige Wittwe: Es waren zwei Königskinder(Lehar)  
38344 Vergeltsgott: Entreeled des Grafen Begumil (Eysler)  
38345 Vergeltsgott: Bettelled (E.Eysler)  
38414 Dollarprinzessin: Entreeled des RHans( Leo Fall)

HEROLD, Ludwig, and SEIDL, Betty, duet

- 38339 Lustige Wittwe: Zauber der Häuslichkeit (Lehar)  
38340 Lustige Wittwe: Dummer dummer Reitersmann(Lehar)

HEROLD, Ludwig, and HOLM, Grete, duet

- 38399 Dollarprinzessin: Reiterduett (Leo Fall)  
38341 Dollarprinzessin: Ringelreih'n (Leo Fall)

HOLM, Grete, soprano.

- 19754 Figaros Hochzeit: Ihr,die Ihr Triebe(Mozart)  
19750 Das Glocken des Eremiten: Arie der Rose Friquet (Maillart)  
19745 Zauberflöte: Pamina Arie (Mozart)  
19751 Bajazzo: Vogellied (Leoncavallo)  
19753 Mignon: Kennst du das Land (Thomas)  
19755 Boheme: Auftrittsarie der Mimi (Puccini)  
19752 Hoffmans Erzählungen: Arie der Antonine (Offenbach)  
38452 Fledermaus: Spiel ich die Unschuld vom Lande (J.Strauss)  
38416 Fledermaus: Mein Herr Marquis (J.Strauss)  
38454 Geisha: Goldfischlied (J. Strauss)  
38451 Der Mann mit drei Frauen: Bienenlied (Lehar)  
38415 Dollarprinzessin: Entreeled der Alice (Leo Fall)

HOLM, Grete, SEIDL, Betty, HEROLD, Ludwig, & STREITMANN, Carl, quartet

- 38396 Dollarprinzessin: Lied der Dollarprinzessin (Leo Fall)

HILGERMANN, Laura, contralto

- 19114 Mit träumte von einem Konigskind - Lied (Hartmann)  
19115 Figaros Hochzeit: Arie der Gräfin (Mozart)

JERITZA, Mitzl, soprano

19756 Tannhäuser: Hallenarie (Wagner)

19757 Aida: Arie der Aide (Verdi)

JORN, Carl, tenor

14092 Lohengrin; Lohengrins Abschied (Wagner)

14095 Afrikanerin: O Paradies (Meyerbeer)

14094 Manon: Traumarie (Massenet)

14097 Der Fliegende Holländer: Steuermannslied (Wagner)

14094 Frühlingslied (Gounod)

14060 Martha: Ach so fromm (Flotow)

KIURINA, Berta, & MOSER, A., duet

38060 Don Juan: Reich mir die Hand (Mozart)

38061 Zauberflöte: Bei Männern, welche Liebe fühlen (Mozart)

KIURINA, Berta, & MAIKL, Georg, duet.

38075 Neugierige Frauen

38061 Carmen: Duet of Don Jose and Micaela

KRAUS, Edgar, tenor.

19400 Vogelhändler: Ahnlied (Zeller)

19402 Bruder Straubinger: Küssen ist keine Sund (Eysler)

19404 Drei Wünsche: Kommt ein blonder Leutenant (Ziehrer)

19406 Obersteiger: Sei nicht bös (Zeller)

19408 Rastelbinder: Einfache Rechnung (Lehar)

19401 Schwarze Augen, Lied (Banffy)

19411 Der Verschwender: Hölbellied (Kreutzer)

19412 Süsse Mädel: Launische Dame (Eysler)

MEISTER, Karl, tenor

19225 Drei Wünsche: Walzer (Ziehrer)

19230 Süßes Mädel: Dort an der Villa am kleinen See (Eysler)

19231 Bettelstudent: Coupé (Millocker)

19235 Wiener Frauen: Walzer (Lehar)

19233 Generalkonsul: Fragment (Reinhart)

19234 Hoffmann's Erzählungen: Arie (Offenbach)

19236 Zigeunerbaron: Entree-lied des Barinkay (Strauss)

19237 Schöne Helena: Entree-lied des Paris (Offenbach) (to be continued)

**Society Meetings**

MIDLANDS AREA: Saturday 23rd November at the Giffards Arms, Victoria Street, Wolverhampton. 7.30 p.m. when Mr. D.C. Norton will demonstrate the more interesting "machines" from his collection.

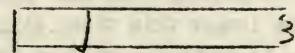
LONDON: Kindly remember that henceforward meetings will be held at THE BRIDGE HOUSE, BOROUGH ROAD, LONDON S.E.1. (6.45 p.m. start)

Tuesday 12th November, a programme to be presented by Martin Smith  
 Tuesday 10th December, programme to be announced

# Basic Principles of Sound Recording, part 3.

79

by Denis Harbour



(Note; the string supporting the weight should be of longer proportion than we can show here)

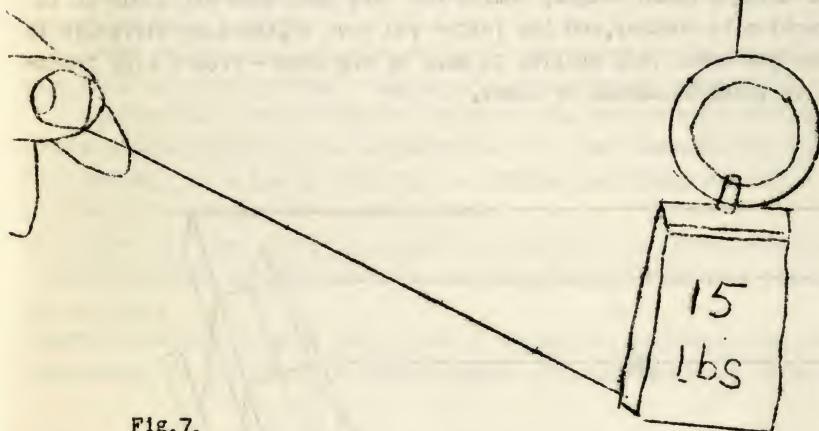


Fig. 7.

Look at figure 7 in which we see a weight suspended by a string. Tied to the bottom of the weight is a fine thread, the other end being held between the fingers. Try the following experiments:

1. gently set the weight in motion by pulling the thread with ever increasing movement until the weight is in full swing. Note that this is quite easy to do, and once set in motion the weight is kept swinging with very little effort.

2. Try using the thread to stop the weight swinging suddenly. The thread will break in most cases, but note the weight is only stopped swinging with some considerable effort - it wants to go on.

3. With a new piece of thread and the weight stationary try to set it in motion with a sudden jerk on the thread. Again in most cases the thread will break.

We learn from this that "mass" represented by the weight, opposes motion, but once set into motion, resists a force to stop it. This latter is known as kinetic energy. If we were to hang an enormous weight on the end of a steel cable, say a ton or more, a small child could quite easily set it in motion, by pushing little by little until the weight was in full swing. If the child were to try to stop it suddenly, say, by stepping in front of the weight, he could quite easily be killed. On the other hand, the child would be able to stop

the weight gradually. We notice the same principle in pushing a car along a level road. To get it in motion is quite difficult. Once we have got a little speed up, the car carries on with very little assistance. Now try to stop it suddenly - no, not with the brakes! Friction of one part or another will eventually bring any of these things to rest if they were left in motion. Thus the "energy" imparted to the articles dies away. The heavier the article the longer this takes. (All other things being equal).

There is another very, very important thing to remember about mass resisting motion. Try the following experiments:-

1. With a small article weighing a few ounces, try moving it first slowly backwards and forwards over a distance of a foot or so in the hand. It doesn't matter which plane it is moved in, i.e. up or down or from side to side.
2. Now increase the speed, moving it as fast as you can. Note the difference?
3. Repeat the experiment using a pound weight. Notice how very much more difficult it is to change from one direction to another, and the faster you move it, the more difficult it becomes - the more force you need. This applies to mass of any kind - from a tiny fraction of a gram to infinity (many thousands of tons).

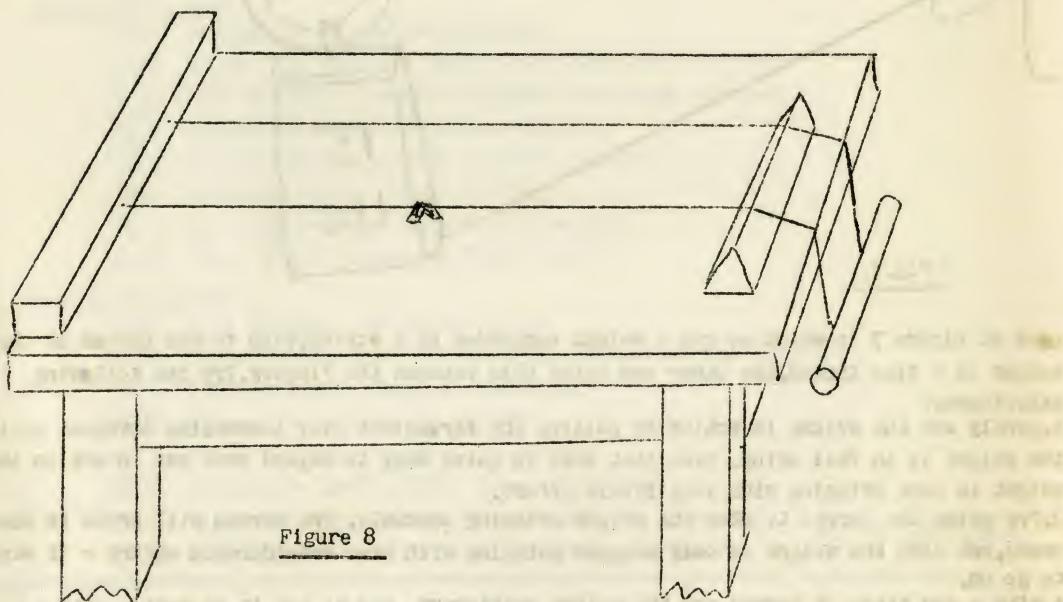


Figure 8

Again, referring to my last article, we did not look into the effects of resonance. Have a look at the diagram in figure 8. It is in every way similar to the experiment on harmonics, but we have here two strings on the same frame. We adjust the tension of one, relative to the other, until judging by ear, they both vibrate at the same frequency. Starting off with both strings quite still, notice when plucking either string, the other will vibrate. It is quite easy to see, but if in doubt fold a little piece of card into a "V" shape and place it in the centre of one string. Upon plucking the other, the

81

card will jump off, showing that both strings are vibrating. This is known as "sympathetic vibration". One string vibrates in sympathy with the other. If the strings are now detuned i.e. no longer of the same frequency this will not happen, unless one of the strings is producing a harmonic of the other.

Try producing harmonics on one string by shifting the bridge to half or quarter its length, and notice if the other vibrates. Both strings must be in tune to begin with for this experiment. A more modern term for this is "resonance". Anything vibrating or capable of being set into vibration has its own natural "resonant frequency". The second string on the board may well vibrate at other frequencies, but will vibrate much more readily at its own natural frequency - that is the frequency it is tuned to. Try suspending one or two articles on a thread - a small piece of metal, teapot lid, cup, a spoon, etc., and give it a tap with some hard object.

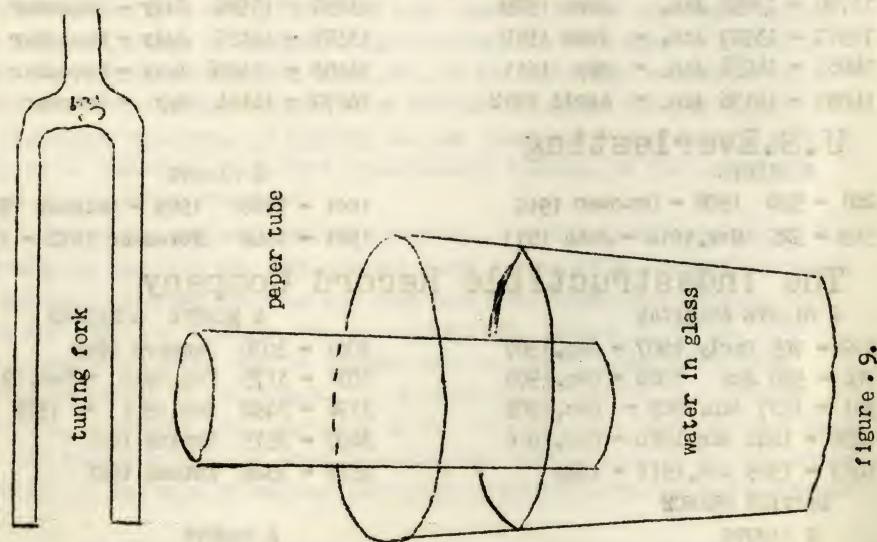
The note produced is the article's own natural frequency, and this is the note it will vibrate at more readily.

Later on, we shall see when we try to reproduce a disc or cylinder, that the effect of resonance is very important. Indeed, it can be a great nuisance!

To those of you who may be tiring of the vein of this article, I must point out that before long we will try some experiments of a more advanced nature which should prove more interesting. It is always difficult to strike the 'happy medium' - and I certainly have no wish to be accused of "writing down".

(Footnote: Mr. Peter Curry is preparing an article on electrical recording, so we shall be comparing notes in order to avoid overlapping, and hope that you will be interested in our series.)

Figure 9, below:- To show the effect of resonance. Adjusting the height of the tube will cause water in the glass to 'bubble' when resonant frequency is the same as the fork.



## Some miscellaneous thoughts on Proper speed regulation. by Peter Betz

To some of us the ideas expressed here are not new ones. Yet we often set the speed of a "machine" casually and hurriedly, by an ear that is attuned to a favourite record. Most of us, whose ears are musically not so perfect may find food for thought in these short comments.

A sentence in an old Victor publication recently caused me to speculate on some interesting points of proper speed regulation. The sentence, in bold type, instructed owners of gramophones to always regulate the speed of the instrument while a record is being played on the 'machine'. The conventional method of placing a slip of paper between the record and the turntable was suggested. A further suggestion was that the spring be wound to about  $\frac{1}{2}$  full tension, to represent a realistic playing situation.

Thinking back, I can recall regulating many machines, phonographs in particular, without a record being played, thus negating from the speed regulation the contributory slowing factor of the weight drag created by reproducer and carrier arm, in an actual playing situation. Perhaps all this is not significant, but the author offers the above as food for thought to those whom it may concern.

## Some general release dates, by Gerry Annand Edison

### British two-minute wax. Releases from 1909.

13786 - 13856 Jan. - June 1909	13857 - 13916 July - December 1909
13917 - 13977 Jan. - June 1910	13978 - 14032 July - December 1910
14033 - 14058 Jan. - May 1911	14059 - 14096 June - December 1911
14097 - 14136 Jan. - April 1912	14137 - 14164 May - October 1912

### U.S. Everlasting

#### 2 MINUTE

201 - 508 1908 - October 1912
509 - 525 Nov. 1912 - June 1913

#### 4 MINUTE

1001 - 1580 1909 - October 1912
1581 - 1640 November 1912 - June 1913

### The Indestructible Record Company

#### 2 MINUTE AMERICAN

472 - 705 Early 1907 - Dec. 1907
706 - 950 Jan. 1908 - Dec. 1908
951 - 1237 Jan. 1909 - Dec. 1909
1238 - 1442 Jan. 1910 - Dec. 1910
1443 - 1569 Jan. 1911 - 1922

#### 4 MINUTE AMERICAN

3001 - 3030 January 1910
3031 - 3175 Feb. 1910 - Dec. 1910
3176 - 3492 Jan. 1911 - 1920
3493 - 3515 Spring 1921
3516 - 3524 Autumn 1921

#### BRITISH BRANCH

#### 2 MINUTE

6001 - 6040 May 1910
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#### 4 MINUTE

7001 - 7057 Sept. 1910 - Dec. 1910
7058 - 7094 Jan. 1911 - Feb. 1911

1 - 31502	August 1896 (or earlier) - 1901	31503 - 31705	1901 - March 1902
31706 - 32053	April 1902 - Jan. 1905	32054 - 32574	Feb. 1903 - Oct. 1904
32575 - 32949	Nov. 1904 - June 1906	32950 - 33170	July 1906 - Sept. 1907
33171 - 33190	Oct. 1907 - Dec. 1907	33191 - 33303	Jan. 1908 - Jan. 1909

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## Notes on Columbia Cylinders by Russell Barnes

Many collectors are eager to learn what they can about the Columbia wax cylinders they possess. I have, together with a number of collectors both in America and England, been collecting data. Ken Lorenz of New York has contributed a great deal of information.

The question of how to date Columbia cylinders is certainly interesting, but I have found that the more we delve into the Company's history, the more confusing the picture tends to become. Obviously, in the late 1890's and early 1900's Columbia, just like any other Company, had their eyes set on sales and profit and understandably gave little heed for people like ourselves who sixty years later are trying to untangle their system.

Personally, I have left alone the Bell & Tainter period, centering my interest on the standard size Columbia issues. I cannot date the first cylinders precisely, but there is reasonable evidence which suggests manufacture started prior to 1896. Clearly by the middle of 1896 Columbia was well on its way because I have a photocopy of a catalogue dated 1896.

Initially, Columbia adopted a "block system", which they gradually extended over a period of four or five years, or even more. They abandoned this later for a block which ran consecutively. I would stress that this applies to American Columbia, as in England cylinders were issued in numerical sequence only in the 200,000 series.

What is a "block system"? our new friends may ask. Instead of the catalogue numbers being in numerical sequence, groups of numbers would be allocated to a type of music, a method of performance, i.e. band, instrumental, duets, etc, or to individual artistes. This practice was adopted by several companies, (including British Zonophone for its single-sided discs), and frequently the whole of a block was not completely used, causing what at first sight appears to be 'unknown' items in a researcher's listing. At the end of the article I show a few of Columbia's "blocks".

There is ample evidence to indicate various re-issues. Possibly continual use of the masters led to a breakdown and with the more popular items re-recording occurred in which cases a different artiste performed but even the same catalogue number was used, as well as the 'tune' being the same. For instance, the solo cornetists between 3,700 and 3717 can be W.Rogers, W.P.Chambers, Jules Levy or Bohumir Kryl - some of whom re-recorded selections originally performed by the others. It is sometimes difficult to establish which were the original. Similarly, some cylinders in the 12,600 series were recorded twice by John York Atlee and Joe Belmont, using identical catalogue numbers. It is not so simple to say that the earlier is one type of wax and the later is another, for the re-recordings exist within each type.

It is certain that Columbia cylinders are much less commonly found than Edison, Edison Bell or Sterling (in Britain). Need I say that the large-diameter Grand cylinders are very rare? Although many collectors very kindly supplied me with details of Columbia

cylinders, it is curious to note that very very few possess wax cylinders with numbers ranging between 5,001 and 5,362 (Dan Quinn series).

I have set out below a very rough indication of part of the "block system" probably in existence between 1896 and 1902, bearing in mind at all times the variations I have mentioned and no doubt those yet to be discovered. This is not a complete set of "block numbers", but sufficient to give an idea of what happened.

Please do not be confused by drawing the conclusion that any cylinder recorded by Sousa's Band numbered between 500 and 517 must have been issued about 1896. Probably the very light brown wax cylinders were, but because of their popularity the series remained on sale for years, and the darker wax could have been recorded as late as 1908.

If you examine the blank run-off you will probably see figures such as 500 - 1, this is probably an early issue, but another marked 500 - 9 is a much later issue.

May I once again thank you all very much for sending along to me details of your Columbia cylinders with these numberings at the end. It has been impossible for me to thank you individually, but I do assure you all that every scrap of information sent in has been collated and filed. I realise that I still need much more information and for those of you who have a moment, may I ask you to jot down the title (and number if on it) of any Columbia cylinder you have PLUS details of all numbers, or letter-number combinations, in the blank run-off.

Russell M. Barnes, [REDACTED] Blandford Forum, Dorset.

<u>Artiste or Orch</u>	<u>Block commenced at</u>	<u>by 1896 (August) had reached</u>	<u>by 1902 had reached</u>
U.S. Marine Band	1	11	
" " " (marches)	51	69	
Washington Military Concert Band	1001	1018	1020
Sousa's Band	500	517	538
Issler's Orchestra	2501	2508	2577
Vess Ossman	3801	3813	3863
Dan Quinn	5001	5063	5362
J.W. Myers	6001	6008	6036

(numbers 6001 - 6008 were later re-recorded by Minnie Emmett and

Roger Harding, duets.)

In the August, 1896 Columbia catalogue, the highest number in use was 11,015 although that actual number of different cylinders had NOT been issued.

R E M I N D E R Commencing 8th October, 1968  
the London meetings of the Society will be held  
at the Bridge House, Borough Road, London S.E.1.

This meeting will be the A.G.M.

The portraits on the front cover of Miss-Marie Lloyd and Mr. John Harrison were photo-copied by your Editor from a catalogue of the Gramophone & Typewriter Company. The portraits of other artistes shown in other G & T catalogues will appear from time to time. Miss Lloyd was a 'Queen' of the Music Hall while Mr. Harrison was a luminary of the concert platform.

Our illustrations, and much of the material in this issue of THE HILLANDALE NEWS were not planned for this issue. Mr. Keessen has sent us another of his interesting articles about record labels and the companies which produced them. Unfortunately, at a late stage in the 'production-chain' some of the illustrations were lost in the post between your Editor and the Printer. An official search by the post office has yielded nothing to date, and as insufficient time then remained to obtain new prints from Mr. Keessen, we have made a hasty change of plan.

The pictorial pages are unnumbered, but count the front page as P.57, and number the centre section consecutively beginning with page 69 and the back cover is 87-88.

When the Edison Company introduced improvements, or accessories, it included leaflets showing how to attach the items in question. Two of these are shown on pages 58 and 76 and were loaned to us by Mr. Sydney Keast. The model O reproducer had a larger diaphragm, for which was claimed an improved performance.

Herr Schenker wrote some notes for our last magazine about his exhibition in Zurich during the summer. Page 69 shows us a 'Theatraphone' at the top of the page, while the lower illustration shows an unusual multi-mandrel Paillard phonograph which Herr Schenker is fortunate to possess. Page 70 gives us two close-up views of the mandrel-assembly and revolving mechanism. We presume that this was coin-operated and designed for use in a place of amusement. At the bottom of page 75 Herr Schenker and Herr Benz are seen taking a well-earned rest at the exhibition.

We have cheated a little in the reproduction of the Edison leaflet "Making Records at Home". The original was 5" tall and 3" wide, but subtle cutting of the negatives has made it fit our pages. The original of this leaflet and that shown on pages 87-88 were loaned by Mr. Charles Wyatt.

### Club Notes

One Member has suggested to us that we have a "club notes" section in this magazine where we give "news items" about Members. Although we do not want a gossip column, Members may have interesting items which occupy only a sentence or two, but which are worth retelling and printing in a collective "notes" section. Here we go . . . Mr. John Bratley is to be congratulated on getting his collection of discs & cylinders home safely from Rhodesia with no mishap - not even a cracked wax cylinder! Ernie Bayly was in Dover during the summer and noticed a box of records outside an antique shop which does not normally deal in records. This was as irresistible as carrots to donkeys and he was despairing at seeing a whole pile of recent 'Gilbert & Sullivan' discs in 'rubbed' condition, when there in the middle was an early U.S.Columbia (double sided)-fine condition- by Weber & Fields, the famous New York comedians of the 'turn of the century'. How did it come to be in that pile? Your guess is as good as mine! The moral is that no pile of discs must be left unturned, then you too may find something uncommon! - Well, we hope so.



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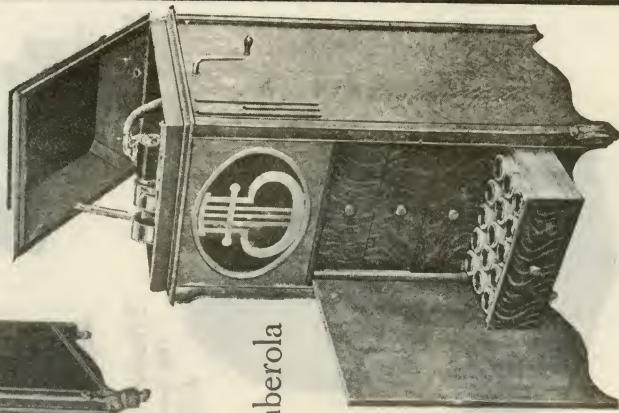
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